

Featuring:

NEWPORT JAZZ FESTIVAL 1964

*MILKING LINCOLNS  
FOR CANINO CATALOG*

*P. 719  
Koko Smith - concluded  
(aka Mr. TOPS L.A.)*

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION



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# record research

*MELVA*

30 CENTS





# RECORD RESEARCH

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Cover photo credits:

TOP ROW: Reporter Victoria Spivey at an afternoon  
concert; Joe Sullivan bowing graciously to the  
audience applause which included that of Billy  
Taylor.

MIDDLE ROW: A very busy Memorial Blvd adjacent to  
Freebody Park just before a scheduled concert;  
the panelists (l to r) Willis Conover, Geo. Wein,  
Arnold Shaw, Mort Fega, Billy Taylor and Dave  
Warren.

BOTTOM ROW: Willie 'the Lion' Smith proudly looks  
on as his protegee Mike Lipskin shows off the  
Lion's teachings; Screen actress Jayne Mansfield  
adds some more jazz to the general scene.

(photos by Len Kunstadt)

## THE NEWPORT JAZZ FESTIVAL '64

as reported by Len Kunstadt and Victoria Spivey

'TRADITIONAL' was the theme of the opening presentation of the  
'NEWPORT JAZZ FESTIVAL '64 on Thursday evening, JULY 2,  
1964 before a dampened, rather sparse audience of a few thousand  
here at Freebody Park in the heart of Newport, Rhode Island.  
Producer GEORGE WEIN presented an array of veteran talent that  
brought back many memories to these reporters of those fabulous  
all-star jazz sessions presented at the Stuyvesant Casino and Cen-  
tral Plaza in New York City during the late 40s and early 50s.  
Veteran Voice of America spokesman, WILLIS CONOVER MC'd  
the evening interjecting some nostalgic memories as he introduced  
each organization and its members. Highlights were many.

Lou McGarity tromboned a Teagarden memorial to STARS  
FELL ON ALABAMA. BUD FREEMAN's romping tenor sax captured  
I FOUND A NEW BABY for the umpteenth time. WINGY  
MANONE clowned with his biting chatter and then sent all the  
folk's memories back awhile with his horn tootin' of his great 30s  
hit, the jazzin' of the ISLE OF CAPRI. GEORGE BRUNIS, com-  
plete with his grunts and groans and his '100 year-old' fresh jokes  
(for some reason they always seem to be fresher to this writer)  
tailgated his trombone and hammed out his 'Brunis version' vocal  
of SISTER KATE which is just as much a part of the jazz scene as  
is venerable George. PEANUTS HUCKO was guilty again of  
STEALING APPLES with his tasteful facile clarinet. Bob Crosby  
alumnus, BOBBY HAGGART bullfiddled his classic BIG NOISE  
FROM WINNETKA. His fellow doghouser, bowin', singin', SLAM  
STEWART of the great Slim & Slam duo and a pioneer in his own  
right of many historic 52nd street jazz sessions captured the audi-  
ence with his landmarking humming and bowing as he and pianist  
Billy Taylor and drummer Jo Jones smoothed the hectic dixieland  
doings with a set closer to the early 52nd Street Bop era. There  
was a dearth of piano players owing to the unfortunate illness of  
scheduled performer, JOE SULLIVAN, who became sick just that  
afternoon during a rehearsal. However the able impressario,  
GEORGE WEIN, took the piano chair time and time again and he  
was having a ball. The great bone man, J. C. HIGGINBOTHAM,  
played a beautiful, DEEP RIVER. Mighty MUGGSY SPANIER again  
took us to Touro as he showed how he was RELAXING AT TOURO.  
The finale closing out the first half was a rousing whopper with  
practically all the performers jammin' the stage, blowing the  
plenty out of THAT'S A PLENTY. The 'symphony' orchestra had  
Muggsy Spanier, Max Kaminsky, Joe Thomas and Wingy Manone  
on trumpets; J. C. Higginbotham and Lou McGarity on trombone,  
Bud Freeman, Peanuts Hucko and Edmond Hall on tenor Sax and  
clarinets respectively; Billy Taylor, piano; Jo Jones, Buzzy Drootin,  
and George Wettling on drums and Bobby Haggart and Slam Stewart  
on bass. Not to be outdone fabulous LOUIS ARMSTRONG with his  
versatile combo including Big Chief Russell Moore on trombone  
and veteran ivory man Billy Kyle on piano made the evening an  
outstanding 'Traditional' success by closing out the last half of  
the show with a wailing performance. They roared the TIGER  
RAG among others and of course Louie brought the audience to  
their feet with his million record seller of DOLLY.

NEW FACES IN JAZZ: an afternoon feature at 1:45 pm Friday,  
JULY 3, 1964, presented a varied list of performers. There was  
DICK MELDONIAN, his soprano sax and combo who permeated the  
humid afternoon air (it had rained very heavy just an hour before)  
with an assortment of sounds everything from old salty stop time  
blues through a style reminiscent of Raymond Scott's precision  
quintets of the late 30s. Avant garde cacaphone selections were  
also their choice for inclusion in their repertoire. Another new  
face, at least new to Newport, was LOU BENNETT, a splendid  
swinging organist, who really knows his instrument. ROD LEVITT,  
his trombone, and his groups of jazz zealots just beat the h\_\_ out  
of the music they were sending into the sound waves. Plenty of  
precision! Miss ETHEL ENNIS, a lark who delightfully switches  
from Sarah Vaughan to Ella Fitzgerald from number to number

was ably supported by Slam Stewart, Billy Taylor and Jo Jones as  
she sang very intimately such standards as YESTERDAYS and I  
ONLY HAVE EYES FOR YOU. Her best work however was an encore  
in which she sang a folk song most identifiable with Josh White,  
MY LOVE GAVE ME A CHERRY. GEORGE RUSSELL, his piano,  
and his avant garde musical aggregation with Thad Jones, cornet,  
and John Gilmore's tenor sax; Brian Trentham, trombone; with  
Steve Swallows, bass and Al Heath (He's Percy's brother) on drums  
closed out 'NEW FACES' with his melancholy almost funeral  
brand of musical invention. Typically definitive of this musical  
expression was his rendition of YOU ARE MY SUNSHINE, so  
deliberate and so deadly. Miss SHEILA JORDAN came on unan-  
nounced in the middle of the performance and preached, wailed  
and whined out a vocal, weird but yet very interesting.

The evening of JULY 3, 1964 was not only FULL entertainment  
wise, but equally, attendance wise, as a full capacity house saw  
and heard the merits of various entertainers. Popular DJ MORT  
FEGA took over the MC reins from Willis Conover.

MOSE ALLISON, publicised in the past for his soul and funk,  
convincingly preached the gospel via his 88s and vocal equipment,  
backed by Jo-Jones and Slam Stewart. Unfortunately for Mr.  
Allison he was followed by some genuine sanctified singing and  
musicianship in the person of the famous SISTER ROSETTA THARPE  
whose soaring voice and twanging guitar gave body to UP ABOVE  
MY HEAD, THIS TRAIN, DOWN BY THE RIVERSIDE, SAINTS and  
DIDN'T IT RAIN. On the last title she called for a piano player,  
Ronnie Matthews who gave her some solid church grounds and a  
rolling beat. Miss Tharpe even sat down next to Matthews for a  
duetting piano chorus. She tore up the joint and didn't milk her  
audience. Miss Tharpe was followed by tenor saxist, STAN GETZ  
who is a current best selling Verve recording artist. His accom-  
panying combo boasted the wonderful talents of 21 year old Vibist  
GARRY BURTON. Getz' smooth deliveries, sugared with the  
Desafinado beat was of high entertainment value. Getz was joined  
by Brazilian chanter, ASTRUD GILBERTO, whose current waxing  
with Getz is climbing the popularity charts. Miss Gilberto, a  
charming young lady, does more to charm her audience with  
her limited voice phrasings than anyone we have seen or heard in  
many years. Miss Gilberto's one tone drone voice delivery was  
complemented by Getz' most sensitive beautiful coloring on tenor  
sax. CHET BAKER, complete with red pants and purple coat who  
has been a stranger to these shores for many a year was back in the  
saddle again as he took the lead spot with the Getz combo. Mr.  
Baker has a fine liquid tone reminiscent of the legendary Bix  
Beiderbecke. At times he has the dynamics. He also sings  
pleasantly as he balladed during his set. World traveler  
THELONIOUS MONK with Charlie Rouse on tenor sax added Newport  
again to his travels with an interesting 'Monk' concert. Monk has  
his roots in the good old low down funky Blues, done Thelonious  
style - and that is the secret of his success in this business. JOE  
WILLIAMS who stole the audience applause in the 1963 Newport  
edition was again guilty of thievery this year. Mr. Williams  
relaxed improvisational blues delivery with Milt Hinton solid bass  
and Grady Tate's tasteful percussion made his audience demand  
more-and-more of his natural talent. 10 numbers! not less than  
50 minutes of solid vocals. What a blues singer! We need more  
like him today. HIS IN THE EVENING, JUMP FOR JOY, ONE  
MORE TIME and EARLY IN THE MORNING are classics. Williams  
also did a duet with Miss Ethel Ennis who appeared earlier as a  
soloist in 'The New Faces' afternoon. The last but not the least  
entertainment was the performance of the powerful COUNT BASIE  
complete with his explosively exciting soloists. Their sounds  
carried long and far through the adjacent streets of Newport itself.  
A very satisfying day!

"This is the verse Ladies and Gentlemen." These 'immortal' words  
were uttered by no one other than the master astrologer, cigar  
smoking, senior jazz pianist, WILLIE 'THE LION' Smith as he got  
things going on at a fascinating Piano Workshop presided over by  
the popular BILLY TAYLOR, this July 4, 1964 at 2:30 p. m. He



was playing Vincent Youman's great standard TEA FOR TWO, illustrating and building up by degrees to a rip-snorting stride tempo. Of course he had some instructive words for his faithful audience (not a bad crowd for an afternoon session). Willie then played an original, LOVE REMEMBERS, a melodic invention similar in mood to his great Echoes of Spring. And then to show that his talent was not being wasted he introduced young Mike Lipskin who he mentioned was one of his students. Mike performed in the best 'Lion' manner a very rhythmic GEORGIA ON MY MIND. The audience really liked it. Mike really 'showed off' the Lion. Willie then came back and told the audience 'the moment now calls for speed' and that they did get as Willie finger busted right through his great stridin' classic FINGER BUSTING.

Well, the heavens were certainly on the side of the astrologer as they waited until his last notes died away before deluging the scurrying patrons with a heavy rain pour. Unfortunately, DAVE BRUBECK did go on with practically half of the faithful racing toward shelters in all directions. However his fugal, classical illustrations were heard. Next came JOE SULLIVAN fresh out of a Newport Hospital whose artistry had not diminished one iota. His LITTLE ROCK GETAWAY and GIN MILL BLUES were beauties. That left hand is one of the most powerful left hands in jazz piano. Humbly, Joe thanked George Wein for the opportunity to perform, saying he DID WANT to, to show his appreciation for all the kind people who did come to see and hear him. THELONIOUS MONK, not to be outdone by anyone, ambled to the piano and performed a solitary number, a burlesquing stride mocking of the Lion's TEA FOR TWO. Monk can stride too, but it's purely Monkish chords and technique. Delightful TOSHIKO followed quick Monk to the piano chair and displayed her Tatumish/Tristano type of pianistics playing a jazzed up Japanese folk song, following it with a French folk song and closing with an unidentified semi-jazz invention with Ravel-Debussy overtones. Then BILLY TAYLOR, the workshop moderator, himself, illustrated his left hand technique on GONE WITH THE WIND. The finale called for a blues to be performed by those of the pianists present. Willie began things by playing a delightful lighthearted swingy little 'Relaxin' ditty in which he also showed off the soloing of drummer Jo Jones and the bowin'-hummin' of Slam Stewart. This was going on for several moments when Billy Taylor gently dropped a hint, "Let's play some blues" -- so the Lion obliged by changing his swingy little ditty into a low-down two handed blues treatment of BLACK SNAKE BLUES which of course surprised the composer Victoria Spivey who was busily taking notes of this historic afternoon. The Lion relinquished his chair and then Billy Taylor, Dave Brubeck and Toshiko all started to play on the two pianos available, wiggling the wiggle out of the Black Snake. Even George Wein became fired with inspiration and dived onto a piano stool and was wailing out his brand of jazz. It is strongly doubted that anybody except Willie The Lion and your reporters knew that Black Snake Blues was the vehicle for this hectic finale.

Saturday Night, July 4, 1964, 8 pm: At 7 pm the streets of Newport adjacent to Freebody Park looked much like the crowds who frequent the Times Square area in New York City during the change of the year. Hordes of jazz lovers descended upon the gates and from all reports the park was jammed to capacity. Genial FATHER NORMAN O'CONNER was the narrator-MC for this evening. As twilight became night, the serene sounds of the DAVE BRUBECK quartet with Paul Desmond's alto, Gene Wright's bass and Joe Morello's drums mellowed the many thousand fans with easy listening, PENNIES FROM HEAVEN, YOU GO TO MY HEAD and TAKE 5. The seemingly effortless but yet so secure, serious musicianship of Dave Brubeck and his combination is an asset to any concert. Following Dave came a complete change in musical momentum as J. J. JOHNSON, his trombone, and combo campaigned for musical honors with a set which included IMPRESSIONS OF JOHN COLTRANE, MY FUNNY VALENTINE featuring J.J.'s melancholy trombone and the SAINTS with J.J., this time showcasing some gattling gun style staccato tromboning. The great OSCAR PETERSON, his piano and rhythm section with Ed Thigpen on drums followed in a set which included a most innovative Peterson composition, NIGHTINGALE. Oscar's ability to make every note clearly definable no matter how

rapid the tempo, has given him an outstanding individuality among pianists. His melodic and rhythmic qualities has a freshness that is like the proverbial pitcher that never empties. History will place Peterson's name alongside such patriarchs of piano jazz as Earl Hines and Art Tatum.

After a 15 minute intermission (the weather, thank goodness, was the driest of all the musical events, so far) came THE FREEDOM SUITE, a remarkable extended tone poem of various mood movements of African derived motifs featuring MISS ABNIE LINCOLN and the MAX ROACH QUARTET. We found it not only of enormous topical interest as Miss Lincoln depicted the various moods of the suite with songs, cries, moans, and chants - but it was by far the most absorbing unique presentation of the festival. The accompanying Max Roach Quartet extended Miss Lincoln's mood with comparative musical sequences to signify melancholy, hardship, slavery and want of compassion, superbly performed in avant garde modern jazz. Following the Suite which took a good part of the 2nd half, came a memorial to the late, now legendary CHARLIE 'THE BIRD' PARKER with musicians from Charlie's own organizations paying musical tributes to his great genius. HOWARD MCGHEE, SONNY STITT, J. J. JOHNSON and MAX ROACH took us back to 'his' period and performed some of the compositions most identifiable with 'him'. Father O'Connor asked for and received a 1 minute silence to commemorate Parker's memory. The next hill and the last one of the evening featured the fine rhythmic blues and shouts of MISS GLORIA LYNNE. With Ike Isaac on bass; Hugh Lawson and Walt Perkins on drums she completed a very fine set. One of our favorites was her interpretation of that WATERMELON MAN.

THE LAST DAY - JULY 5, 1964: The last day of the Newport Jazz Festival, July 5, 1964 was indeed a heavy scheduled affair which began about the turn of 4pm and spent itself near midnight. As has been an annual custom a panel discussion with this year's experts of Willis Conover, Mort Fega, Billy Taylor, George Wein and a layman Dave Warren discussed on the question of 'Is Jazz Dying?', 'Is The Jazz Audience Dwindling?'. Opinions from the panelists were many, however there were no climactic answers to this serious subject. The witnessing audience at this hour was rather small, just made up of a few stalwarts from the press and some jazz fans seated in the box section. The panel discussion was brought to an end due to the demanding schedule of the forthcoming evening events.

At about 5:30 pm, wordy Dick Pike, a popular Jazz DJ from Kentucky's WNOP, took on the narrator-MC chores and introduced the first jazz act, the versatile Hampton Institute, BILL BARNWELL QUINTET who had been participants in the past Villanova International Jazz Festival. This combo with their Brubeck-Desmond flavor competently offered Angel Eyes and Soft Wind. Next came "Mr. Blue Note!", organist JIMMY SMITH and his trio. His extended note, plugged-key gimmick gave him the sound of a whole sax section as he roared off one number after another. After a rather long set Smith departed and the dynamic show-stopper, OSCAR BROWN JR. came to the fore and just charmed the audience with his delivery of folk, blues, gospel and protest songs singed with his own brand of topical humor. This gifted showman could have easily commanded a whole evening for himself. Next came the NEWPORT JAZZ ALL STARS with Ruby Braff, Buck Clayton, Ben Webster, Al Grey, Sir Charles Thompson and George Wein, Slam Stewart and Ben Riley. Braff's full comet on SUNDAY, Webster's moody sax solo on LOVER COME BACK TO ME, Al Grey's furious tromboning and Buck Clayton's hot trumpet licks on TAKE THE A TRAIN were a few of the highlights from this fine all star pickup combo. The DIZZY GILLESPIE QUINTET with James Moody certainly showed their musical valor in the next presentation here at Newport. Dizzy's melodic treatment of Don Redman's GEE BABY AIN'T I GOOD TO YOU keyed some of the finest blues with a bowed bass providing the grounds. Veteran saxist James Moody's rompin hot sax took many solo honors. Next on this program, and the audience was near capacity, was another 'swinger', JACKIE 'MOMS' MABLEY whose humor has been starring for over 35 years. Moms is really a laughable character with her salvation army flowered dress which hangs all types of ways with shoes large enough

continued on page 9



## RHYTHM & BLUES

JIMMY WITHERSPOON

### DISCOGRAPHY

By  
ANTHONY  
ROTANTE

This is the first part of a Discography of the popular Jimmy Witherspoon who within the last two decades has added one laurel after another in the pursuit of his art. His prolific recording adventures is a testimonial to his past successes.

JAY MCSHANN AND HIS JAZZ MEN: Major Evans(tp); Cleophus Curtis(ts); E. Gregor(as); Jay McShann(p); Raymond Taylor(b); Albert Wichard(dms); Jimmy Witherspoon(vo). Hollywood 1945

CONFESSING THE BLUES(Jay McShann-Walter Brown)

Philo/Aladdin 108

HARD WORKING MAN'S BLUES(Jay McShann-Jimmy Witherspoon)

Philo/Aladdin 109

JAY MCSHANN'S SEXTET (Unknown personnel); Jimmy Witherspoon(vo). Kansas City, Mo. Date ?

20235 (311-2) SHIPYARD WOMAN BLUES(JW) Premier 29011

Mercury 8014

note: 20235 is a Premier master and 311-2 is a Mercury master.

JAY MCSHANN SEXTET: Clarence Thornton(tp); Theodore Smalls(as); Seward Evans(ts); Jay McShann(p); Percy Gabriel(b); Jesse Price(dms); Jimmy Witherspoon(vo).

Hollywood July 26, 1946

454	ERNESTINE	Mercury 8018
455	BUCKTOWN BOOGIE(instrumental)	Mercury 8020
456	ROLL ON KATY	Mercury 8018
457	VOODOO WOMAN BLUES	Mercury 8020

(Probably as above); Jimmy Witherspoon(vo) 1946

630 I WANT A LITTLE GIRL Mercury 8026

631 JIM TOWN BOOGIE(probably instrumental) " 8026

JAY MCSHANN SEXTET:(Unknown personnel); Jimmy Witherspoon(vo).

632 HAVE YOU EVER LOVED A WOMAN(Witherspoon and McShann)

Mercury 8032

633 GONE WITH THE BLUES(Witherspoon and McShann)

Mercury 8032

JAY MCSHANN AND HIS ORCH: Jay McShann(p); ? (gu); ? (b); Jimmy Witherspoon(vo). Date? and Location?

822-1 ALL MY GEETS ARE GONE(Davis) Mercury 8041

823-1 STRANGE WOMAN BLUES(McShann-Witherspoon) " 8041

Orch:(personnel and instrumentation unknown); Jimmy Witherspoon(vo)

Date? and Location?

820-2 BAR FLY BLUES Mercury 8049

821-2 PLEASE STOP PLAYING THOSE BLUES BOY Mercury 8049

Orchestra Acc: Forest Powell(tp); Frank Sleet(as); Charlie Thomas

(ts); Frankie Whyte(p); Louis Speigener(gu); Benny Booker(b);

Edward Smith(dms); Jimmy Witherspoon(vo) Santa Monica Calif. 1947/8

AP 105 B2 HEY MR. LANDLORD(A.Patriok-L.Garterior-L.Whyte)

Supreme 1508 \*Swingtime 257

\*Swingtime title LANDLORD SHUFFLE

AP 106 B2 HOW I HATE TO SEE XMAS COME AROUND(A.Patriok-L.Whyte)

Supreme 1508 Swingtime 244

and Hollywood 1023

note: reverse of Hollywood 1023 is by MABLE SCOTT

continued on page 6





(probably same) (details needed for the Supreme issue)  
AP 106 A2 CAIN RIVER BLUES Supreme 1500 Swingtime 257  
WANDERING GAL BLUES Supreme 1500

JIMMY WITHERSPOON(vo); Forest Powell(tp); Frank Sleet(as); Charlie Thomas(ts); Jay McShann(p); Louis Speiginer(gu); Benny Booker(b); Pete MoShann(dms)

AP 108 A THIRD FLOOR BLUES Supreme 1520 (aural evidence necessary)  
AP 108 B

AP 109 A3 SKID ROW BLUES (No CC) Supreme 1545 Swingtime 244  
AP 109 B1 HOW LONG (no CC) Supreme 1545

note: by aural evidence the above title just has rhythm acc. only)  
AP 110 A AIN'T NOBODY'S BUSINESS (pt.1) Supreme 1506 Swingtime 263  
AP 110 B AIN'T NOBODY'S BUSINESS (pt.2) " " "

note: Above title credited to one Henry Grisham.  
SU 111 B2 MCSHANN'S BOUNCE -Part 1 Supreme 1540  
SU 111 B1 MCSHANN'S BOUNCE -Part 2 Supreme 1540

note: for completeness we have included the above. Just a piano solo, no vocal by Witherspoon. Note prefix SU and the peculiar lineup of B2 and B1. What happened to A  
AP 112 A BACK WATER BLUES Supreme 1520 (aural evidence necessary)

AP 112 B FROGOMORE BLUES (JW&William Barnett) Supreme 1505  
note: on the above title a Wm MoShann was on drums. Is this Pete?

SU 113 A IN THE EVENING Supreme 1533  
113 B

JIMMY WITHERSPOON (vocal)?? featuring Buddy Tate & Louis Speiginer on (ts) and (gu) respectively. Research is necessary here. We're not certain that JW is on the first title. Buddy Tate in a recent interview disclosed that he and Speiginer were on the second title in the accompaniment.

LOUIE'S GUITAR BOOGIE Supreme 1501  
MONEY'S GETTIN CHEAPER Supreme 1501

JIMMY WITHERSPOON(vo); acc. by Buddy Tate's Orch; Emmett Berry(tp); Ted Donnelly(th); Charles Price(as); Buddy Tate(ts); Bill Doggett(p); Louis Speiginer(gu); Forest (Chico) Hamilton(dms).

AP 125 B1 WEE BABY BLUES (Joe Turner) Supreme 1505  
note: Only (ts), (p), (bs), (g), (dms) are heard on above title.

(note on following: we suppose that the Tate band is accompaniment)  
SU 126 A2 SIX FOOT TWO BLUES Supreme 1533

More comments: The prefixes AP & SU appear on different issues either on the label or in the wax. It is assumed that AP is a recording studio. The Supreme label should not be taken for granted as we have uncovered deviations between instrumentation and/or personnel listed on their labels. Safest method for researching this label is to aural evidence every item. Buddy Tate has informed us that Al Patrick was the boss at Supreme when he and his band recorded - and that he (Buddy) made many sides for Patrick.

JIMMY WITHERSPOON(vo) with collective personnel: Vernon Smith(tp); Maxwell Davis, Buddy Floyd(ts); Frank Sleet(as); Milburn Newman(b); Jay McShann(p); Tiny Webb(gu); Ralph Hamilton(b); Jesse Sales(dms)

1948

MONEY EYES WOMAN	DOWNBEAT	145
BABY YOU'RE WISE	"	145
SPOON CALLS HOOTIE (Shifty Henry)	"	157
CALL MY BABY (Jesse Mae Robinson)	"	157
THE NEW LOOK	"	158
BIG HEART	"	158
DRUNK, BROKE AND HUNGRY	"	160
KNOCK HEAD WOMAN	"	160
DESTRUCTION BLUES	"	161
FUNNY STYLE BABY	"	161
TUNIC HEAD WOMAN	"	162
COLD BLOODED BOOGIE	"	162
LUSH HEAD WOMAN	"	163
LONG ABOUT DAWN	"	163

(TO BE CONTINUED)

... next installment will feature JW's MODERN items.

# BLUES IN REVIEW

\* \* \* \* \*  
by Barry Hansen

JOHN LEE HOOKER - Vee Jay LP 1066  
"On Campus"

I'M LEAVING -1-  
LOVE IS A BURNING THING -2-  
BIRMINGHAM BLUES -3-  
I WANT TO SHOUT -2-  
DON'T LOOK BACK -2-  
I WANT TO HUG YOU -2-

POOR ME -2-  
I WANT TO RAMBLE -4-  
HALF A STRANGER -4-  
MY GRINDING MILL -4-  
BOTTLE UP AND GO -4-  
ONE WAY TICKET -4-  
1 - Vocal with el. guitars, piano, el. bass & drums  
2 - Vocal with vocal group, saxes, el. guitars, piano, el. bass & drums (Add vibes on POOR ME)  
3 - Vocal with saxes, el. guitars, piano, el. bass & drums.

The rather confused notes to this album maintain that the blues is dying out in America. It isn't really dying; like the old soldier, it is just fading away, evolving into a modern R&B style that borrows heavily from pop music with its mechanical riffs and automated vocal backgrounds, but somehow remains distinctly Negro. On the first side of this record Hooker sings in this style, more successfully than in several earlier attempts. However, the song material, dismal even for this style, suffices to destroy all interest; we are likely to miss altogether the one significant piece on this side, the BIRMINGHAM BLUES. A rare example of a race-relations lyric by a real blues singer, the piece is pointed and sincere, if unsuited.

The last five tracks go back to a slightly refined version of Hooker's older style, and to some of his old songs. HALF A STRANGER (other singers say "Handsome Stranger") is quite different from the classic version on Modern/Crown, and sets a haunting, brooding mood that carries over to GRINDING MILL, ONE WAY TICKET and even BOTTLE UP AND GO, all quite reminiscent of Hooker's work for Riverside, though less intense.

\*\*\* MISS SPIVEY'S LATEST RELEASE\*\*\*

# CHICAGO BLUES

NEWS★BLUES★ NEWS★BLUES★  
"Chicago Blues"  
SPIVEY LP 1003  
A Bonanza All Star Blues LP  
Recorded on Location in CHICAGO ILLINOIS

BIG WILLIE DIXON  
SUNNYLAND SLIM  
JOHN HENRY BARBEE  
HOMESICK JAMES  
ST. LOUIS JIMMY  
WASHBOARD SAM  
COCOA TAYLOR  
EVANS SPENCER

John McAndrew

STAR

STUDD

SHELLAC



KATE SMITH, U.S.A.

(continued from Issue 61)

When Metro-Goldwyn-Mayer decided to go into the popular record field, Kate Smith was one of the first important stars they lured to their label, and they did far better by her than Columbia had been doing up to this time. Her output was considerably less than she had produced for Columbia, but more care appears to have been taken with her material, and the results were much better than the assembly-line quality of most of her last few years with Columbia, and Kate herself was indulging less and less in emulating some of the other top stars of the day, although this irritating habit still crops up occasionally.

While her M-G-M library was not really voluminous, it was still too prolific for anything like a complete survey, and I shall refer to those I consider distinctive: DANCING WITH TEARS IN MY EYES (10113), which she had made for Harmony almost two decades before. The arrangement was fresh and sensible, and Kate's style was more her own than its backing, IT HAD TO BE YOU. NOW IS THE HOUR was Kate's type of song (10125).

WHEN I LOST YOU (10220) was a fine, sensitive revival of the neglected Irving Berlin song, and she really did song lovers a service by dusting off the lovely TELL ME (1033B), which has seldom been done on records since electrical reproduction. Memory Lane was another judicious choice, although I wish it had included the charming verse (10498).

The star did a spine-tingling arrangement of I ONLY HAVE EYES FOR YOU (10529), using her full, tremendous power. This, together with the fine arrangement and musicianship of Jack Miller and the orchestra produced what I consider the definitive version of this delightful song, which too often has been crooned into oblivion.

Country songs were returning to popularity, and a group were done by Kate, of which my favorites are DOWN IN THE VALLEY/RED RIVER VALLEY (30061).

GOD BLESS AMERICA was used in the M-G-M film, Big City, so another version by Kate was etched, not quite as good as her original Victor of almost a decade previously. M-G-M has issued a few Kate Smith albums, including a Stephen Foster 10" disc. The most popular Foster songs were included, among them BEAUTIFUL DREAMER, JEANIE, MY OLD KENTUCKY HOME and OH! SUSANNA. This was directed by Jack Miller and is excellent. When 12" LPs became the vogue, there was a reissue of several of Kate's best, including some I have covered. Subsequently, with the inauguration of M-G-M's lower priced Lion label, ten of the twelve on the earlier LP were transferred to Lion grooves. Both of these are long since cut out, but M-G-M has just added Kate Smith to their "The Very Best Of..." series, again with many of the same numbers that were on the earlier issues.

I've been told Kate made three LPs for the defunct National label. I was not aware of this when National was still active, and have not been able to pin it down conclusively since. All I have been able to round up is two single 78 Nationals, both of them good, and the songs are: SWEETHEART OF SIGMA (hi/You Tell

Me Your Dream (9140) and THE LORD'S PRAYER/AVE MARIA (Gounod) (9138). The pop. numbers are with Jack Smith, the religious ones, Bill Stegmeier.

Capitol was the scene of Kate's next LP; eight numbers were put on a 10-incher and later transferred to 12", none of them distinguished, although they didn't make the mess they made of Rudy Vallee, who was recorded by Capitol about the same time, with disastrous results from incongruously up-dating all of his old numbers.

There were no more Kate Smith records until, a few years later, she cut the usual dozen sides for Kapp. Although the supervision was more careful than Capitol's, the accompaniments were several notches below her superb backings on the M-G-M's and earlier, but her expertise gave the album the distinction her Capitol one lacked. Especially good were ALL THE WAY, JUST IN TIME, THINKING OF YOU, THE BEAT O'MY HEART, COMES LOVE, and particularly LOVE IS A MANY-SPLENDORED THING, the best I have heard of this lovely melody on wax, but on all of these I couldn't help wishing that Jack Miller had been behind the baton.

A year or two later, no less than five LPs by Kate Smith appeared on the economy-priced Tops label. They were all eminently worthy of their subject, which means they were superior to anything she had committed to microgrooves in a decade. They were most meticulously show-cased, excellently recorded, and the accompaniments were all in tune with the material and the artist. There was a Best Loved Songs album; a Christmas album, one of Folk Songs, another of hymns and spirituals, and one called God Bless America, including titles referring to many American localities such as OKLAHOMA, CAROLINA MOON, STARS FELL ON ALABAMA, DEEP IN THE HEART OF TEXAS and others and, of course, another GOD BLESS AMERICA... a very good one.

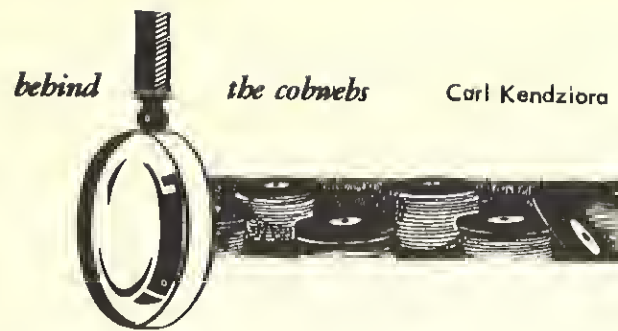
Tops produced many fine LPs, especially remarkable for being modestly priced; their arrangements were often extraordinary, miles ahead of the other crassly commercial efforts of similar-priced competitors, yet, after a few brief years, they failed where many of the others did not. Apparently they strove for quality foremost, and they took chances on personalities of the past, proving most of them were as much of the present as the flashes-in-the-pan who were being publicized on other labels, major as well as minor. Kate Smith's, as well as Lillian Roth's, Dan Dailey's, Clark Dennis', James Melton's, Johnny Desmond's and Red Nichols' pressings languished, and finally Tops had to call it a day, proving, once more, that taste, fine arrangements and superior musicianship is often lost on a market that doesn't know or care about the difference.

Kate Smith's next offering was not another phonograph record, but a record of her career: her autobiography: UPON MY LIPS A SONG, published in 1930.

It was written in collaboration with Ruth Mitchell Van Zuylen. The down-to-earth qualities of Kate Smith's public and private image called for that type of approach, which it probably would have had from Charles Samuels or Gerold Frank, but Kate's book is inclined to miss its cues and fritter away its punch-lines. It barely escapes the insipidity of the Mae Murray, Joan Crawford and John McCormack chronicles. Considering the large part recordings have played in her career, one would suppose Kate's fans would be fascinated to be told the circumstances in which some of her discs were produced, why she chose certain songs and by-passed others. Instead, her actual recordings are barely mentioned, we are never told anything about the relationship between the singer and her sidemen; Jack Miller, who presided over her work for so long is almost non-existent. Worst of all, from a standpoint of the record collector, there is no discography, and the singer made so many records that this is almost an insult. For all its shortcomings, and they were many, John McCormack's story was a must for having included a complete and painstaking discography... and Kate Smith's would have been much easier to compile. Some day, perhaps, there will be a story of her life between covers that will do justice to her colorful and exciting career.

continued on page 9





Here it is! To bring our Ajax listing to new heights of completeness (1) we are happy to report that John Baker has sent us the data for his copy of Ajax 17134 (one number higher than we had previously known the series extended). Here, then, is the data for that issue: Ajax 17134 - A. Give Me Just A Little Bit Of Love (Williams-Palmer) (31801 E) - Josie Miles Acc. by Choo Choo Jazzers / B. Crape Hanger's Blues (Spencer Williams) (31785) - Susie Smith Acc. by Choo Choo Jazzers. Many thanks for the data, John! We will continue to try to learn the identity of those Ajax issues for which we have no data and to get the masters and other data for those which were incomplete in our listing. We will print the details in this column as soon as we obtain them. We will appreciate it if our readers would send in the data for any of these items if they should find them. Refer to our listing in past columns to see which ones are needed.

Label of the Month: Here is another of the more obscure labels of the early 1920's. We have never seen any mention of the label or manufacturer in any of the trade publications of the period nor have we seen any listings of their releases either in ads or listings of new records in "Talking Machine World" where a section of "Advance Record Bulletins" appeared each month. The label claims "Reg. U. S. Pat. Off." but we have found no registration of the trademark on file at the Patent Office. The label is Melva with credit on the label to Melva Record Company, Brooklyn, N. Y. All copies of this label seen so far have the same label as illustrated in either of two color schemes: Black with gold ornamentation and lettering or red with gold ornamentation and lettering. Data for our illustrated Melva, 8015, is as follows: Melva, 8015 - A. Birds Of A Feather (-) (C 76601), Sung by Christy Bros., Orch. Acc. / B. Bimini Bay (-) (C 757-2) Sung by Jack Martin, Orch. Acc. The artist credits are fictitious. According to Ed Kirkeby's recording data, C 757 was recorded for Cardinal at the New York Recording Laboratories on Oct. 11, 1921 by Arthur Fields, accompanied by the Merry Melody Men. It was issued with those credits on Cardinal 2065, released in December 1921. C 766, not a Kirkeby supervised date, appears on Clarion 3013, released also in December 1921, as by Kaufman Bros., presumably the actual artists.

We know no more about the maker of these records beyond the scanty address on the label. The known catalog number range for Melva is 8001 to 8020. Within this very limited range our listings, however, are fairly numerous; we have seen or heard of Melva 8001, 8002, 8004, 8005, 8006, 8008, 8009, 8010, 8011, 8012, 8013, 8015, 8020. This 8000 series, the only one of which we know, includes dance, vocal and military band selections. Masters are mostly Cardinal's C 700's (which were also shared with Clarion, Royal, Cleartone, etc.). The range of these masters on the Melva issues listed so far is from C 700 (on Melva 8002) to C 781 (on Melva 8004). Since master C 772 (recorded in November 1921) appears on Melva 8001 and master C 700 (recorded in August 1921) appears on Melva 8002, it would appear that the Melva issues were not contemporaneous with the Cardinal ones but were issued at some later date. Since the latest recording date for a master found on Melva is late November 1921, it is hardly likely that the first Melva appeared prior to December 1921 at the very earliest. It is more likely that they first appeared in 1922. Since the total number of issues is only 20, it is probable that they were issued in one, two or three releases and then Melva disappeared back into the obscurity from which it came such a short time before.



Melva 8020, a pair of military band selections, has 14000-series masters which originated with Lyric. These had been issued by Cardinal (on Cardinal 2026, released March or April 1921, and Cardinal 2058, released November 1921, respectively) and so presumably came to Melva from Cardinal rather than Lyric.

That's all we know about Melva. Can any readers provide data for any of the missing catalog numbers in the range 8001 to 8020? And are there any higher issues than 8020? If so, what are they? Does anyone know anything about the Melva Record Company? Anything about this apparently short-lived and mysterious concern would be much appreciated!

Plaza 5000 series: We again continue to list numbers in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! We regret the apparently endless serial format of this listing but the space it takes precludes any other treatment! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listing. We continue the listing this time with 5516.

Send your Cameo, Romeo, Lincoln data and, hopefully, your Melva listings and information, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. Until we sweep aside more cobwebs to delve into some more obscure old labels and companies, we thank you for your interest and bid you adieu.

5516

PLAZA continued

\* (1008) Broadway Music Masters

5516-1 Big Boy

5517-1 A Son Never Knows When A Woman's...

5518-1 Bronx City Sue

5519-1 Driftwood

5520-1 Migration Walks

5521-1 She's Everybody's Sweetheart, But...

5522-1 Don't Blame It All On Me

5523-1 Shino

5524-1 Land Of My Sunset Dreams

5525-1 Jealous

5526-1 Oh! Eve! (Ain't You Coming Out Tonight?)

5527-1 Timmy Dee

5528-

5529-1 Sonora Lobs

5530-1 Pless

5531-1 Never Again

5532-1 Jealous

5533-1 Well, I'll See You By Gal

5534-1 I Can't Get The One I Want

5535-1 You Know He, Alabam!

5536-1 June Night

5537-1 Landlady

5538-1 Where Is That Old Girl Of Mine

5539-1 I Can't Get The One I Want

5540-1 June Night

5541-1 Wonder What's Become Of Sally

(Note: Taken 1 & 2 are vocal solos. Take 2 is a vocal duet. Artist credit for the duet is Craig & Bronson. Credits are not always applied correctly.)

5542-1 He's A New Kind Of Man

5543-1 Clearing House Blues

5544-1 Where The Dreamy Wabash Flows

5545-1 The Dream Is Always Greener

5546-

5547-1 Maytime

5548-1 He's A New Kind Of Man

5549-1 You'll Never Get To Heaven With Those...

5550-

5551-1 The Week Of The '97

5552-

5553-1 Hard Hearted Hannah

5554-1 Humm House Blues

5555-

5556-1 Main St. Won't Be Enough For Harry

5557-

5558-1 Charleston Cabin

5559-1 Where The Dreamy Wabash Flows

5560-1 The Dream Is Always Greener

5561-1 Sweetest Little Rose In Tennessee

5562-

5563-1 Doodle-Dee-Dee (Assignment # to Pathe 107521) - Missouri Jazz Band

5564-

5565-1 In The Garden Of Tomorrow

5566-1 Sell Your

5567-1 Bob White

5568-1 Viola McCoy

5569-1 Arthur Fields

5570-1 Billy Jones

5571-1 Roseland Dance Orchestra

5572-1 Roseland Dance Orchestra

5573-1 Roseland Dance Orchestra

5574-

5575-1 Vernon Dalhart

5576-1 Fletcher Henderson & His Or.

5577-1 Billy Hite

5578-1 Arthur Fields

5579-1 Dixie Black Diamonds

5580-1 Fletcher Henderson & His Or.

5581-1 Fletcher Henderson & His Or.

5582-1 Robert Craig

5583-

5584-1 Cincinnati Orchestral

5585-1 Hollywood Dance Orchestra

(to be continued)

## WANTED "MISSING LINCOLNS"

Last time we listed missing Cameo and Romeo catalog numbers needed for our work on a Cameo numerical listing. As we explained last time, there are certain areas in the Cameo catalog range where Romeo and/or Lincoln issues duplicate the Cameo ones. In these areas obtaining the data for the other label which duplicates the Cameo is sufficient if the Cameo is among those for which we lack information. We listed the complete list of missing Cameos and the list of missing Romeo in the areas where they will duplicate Cameo issues. Now here is the Lincoln list of missing numbers in the area where they will provide data for corresponding Cameos. See last issue for what data we need for each record. Here are the missing Lincolns: 2630, 2643, 2645, 2646, 2647, 2648, 2649, 2651, 2657, 2658, 2679, 2680, 2682, 2684, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 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reminiscing in  
TEMPO  
by Frank Kelly

"WHERE ARE THEY ??"

ANDY SECREST, who blew hot Tpt. with Doc Peyton, Goldkette, Whiteman, gobs of west coast radio & TV shows & recordings - currently is an L.A. Realtor... BILL HARRIS, who blew terrific hot TB with Woody Herman on & off records - currently blows with Charley Teagarden's hot combo at the Cinderella Club in Las Vegas, Nev. ANDY MANSFIELD, who played piano with and arranged for RAY MILLER has been a DJ Los Angeles KFI the past several yrs. DOC WHEELER, whose band was big around the N. Y. area and on BB records nowadays has a Gospel Caravan that travels over the air waves of N. Y.'s WWRL. TOMMY "DR. JIVE" SMALLS, one of the N. Y. R&R DJs of a few years ago, who got involved in the payola investigation, is now earning his living as a personal mg. for pop singers. Remember the NICHOLAS BROS. of tap dancing fame - at the N. Y. clubs, the Paramount, Roxy, Capitol, Loew's State, etc. theatres? Well, Harold Nicholas, who settled in Paris, France some years ago, now runs "GAY PAREE's" leading dance school for those who yearn to learn the slop, the twist and mashed potatoe. Among the Phi Beta Sloppers on Harold's student roster are Francoise Sagan and Michele Morgan. Remember TIM & IRENE of the good old days of chain radio - who sang & did comedy routines? IRENE RYAN - the female half will be on a TV series called "BEVERLY HILLBILLIES" by the time you read this notice. It enamates from L.A. JACK POWELL, who did a black face drumming act in the theatres and clubs is active in the greater Miami, Fla. area. LEONARD SUES, the ex-boy wonder of the Tpt - is Milton Berle's mus. dir. LUCKY MILLINDER, famed band leader of the jitterbug era, now works as a spiritualist in N. Y.'s Harlem. JOSEF ELMAN, the great MISCHA's son, works as a L. A. social worker. BERNADETTE CASTRO, who years ago demonstrated her Pa's pull out beds on TV in shedding her last name and now sings on & off records as just plain BERNADETTE - now an attractive miss of 17 Summers.

A Kansas City, Mo. Trumpeter whose playing is reported to be exceptional - is getting established in N. Y. under his real (??) name as just plain JOE BLOW. Remember KAY KYSER's Trumpeter - comic (Merwyn Bogue) who was called "ISHKABIBBLE" (a 20's expression)? He's now banquet mgr. at GINNY SIMMS' Ocean Shores hotel-resort nearby Seattle, Wash. SKIP HAYMES, Dick Haymes' & Joann Dru's son - who was until recently an NBC - N. Y. page boy - now is going out on a singing career as Dick Haymes, Jr. SHEB WOOLEY, the song writer - is doing well in TV - such series as Rawhide, etc. Singer EDDIE CONSTANTINE, a native of H'wood, Cal. couldn't get a break in his native land - yrs. ago went to Paris, France on an 8 day engagement - and has remained there 14 yrs to be a show biz pet-actor & singer in films, clubs, shows, etc. - to become a multimillionaire - owns racing stables - yet wears the same size hat when he was poor. CORKY CORCORAN, who blew hot sax with SONNY DUNHAM, HARRY JAMES, etc. off & on plays with James' orch. ETHEL SHUTTA, George Olsen's ex-wife & singer - lives in N. Y. and does character acting on the stage & TV+ RUSSELL "BILLY" RAUCH, who blew fine lead slide with Jean Goldkette, Case Loma, radio & TV shows, etc. currently is a salesman at Wright Hardware Co. of Manhasset, N. Y. - when not doing Long Island club dates. JACK FERRIER, who blew reeds with an early Woody Herman band nowadays blows at the Sporting Club in Monte Carlo, France with Aime Brell's Orch.

BEYOND THE IMPRESSION  
REPORTED BY JOHN STEINER

"WILD BILL RIDES 'AGAIN'"

Bill Davison, after reading our story (in RR issue 24), offered these addenda to that story which had been provided by his guitarist Jack Goss. In his fine big band of the early 30's The pianist was Tut Soper (Goss couldn't recall).

1. There was a second trombonist, Tommy Miller (omitted by Goss)
2. On some jobs a fourth trumpet was used (but Bill couldn't recall name).
3. It was at the then-new Savoy Ballroom (now a Certified Super market that the band battled Tiny Parham. The banner advertising the attraction read "Wild Bill Davison, the White Armstrong." This was the first time the name "Wild Bill" had been hung on Davison; but the name was so apt that it stuck.
4. While discussing this subject, Davison and I were in Chicago's Bourbon Street club hearing Art Hodes' band with Wally Gordon on drums. After a set, Wally became involved in our conversation and Wally reminded Bill that he had replaced Don Carter in the aforementioned band.

Bill then stretched and strained to recall the personnel on his recording with Meroff of TALK OF THE TOWN and came up with: Don Forney - trombone; Lenny Cohn - clarinet, arr. (later a suicide); Roy Cohn - violin; Morey Blumenthal - piano; George Pfister - bass; (later litho artist, "The Student" and other jazz subjects); Sid Pridikin - banjo, drums (also later a suicide); Benny Meroff - leader; vocalist (probably no instrument on this session).

Bill thinks that there is no correlation between the Meroff band and the suicides.

THE GOLDEN AGE OF FOLK RECORDING

CARL WALSHE  
by Len Kuntstadt and Bob Coltan

"DOCK" WALSH BANJO ACCOMP.

- OCTOBER 2, 1924
- W141089-1 Co 15047-D THE EAST BOUND TRAIN (No CC)
  - W141096-1 Co 15057-D THE BULL DOG DOWN IN TENNESSEE (No CC)
  - W141097-2 Co 15057-D EDUCATED MAN (No CC)
  - W141098-1 Co 15047-D I'M FREE AT LAST (No CC)

- APRIL 17, 1925
- W142028-2 Co 15105-D TRAVELLING MAN (No CC)
  - W142029-2 Co 15075-D KNOCKING ON THE HEN HOUSE DOOR (No CC)
  - W142030 "Unissued LAY DOWN BABY"
  - W142031-1 "15094-D IN THE PINES (Walsh)
  - W142032-2 Co 15075-D WE COURTED IN THE RAIN (No CC)
  - W142033-1 Co 15094-D OOHING BACK TO JERICHO (No CC)

- 100561 CLARION 5426-C KNOCKING ON THE HEN HOUSE DOOR
- 100562 & VELVETON 24B6 WE COURTED IN THE RAIN

RECORD RESEARCH  
THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
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